



POTTERS  
GUILD  
of BRITISH  
COLUMBIA

1359 Cartwright Street  
Granville Island  
Vancouver BC V6H 3R7  
Fax: (604) 669-5627  
Tel: (604) 669-5645

#### Inside:

Monkey Art p. 3

Walter Dexter reviewed  
by Don Hutchinson p. 4

Guild News p. 5

Techno Tips p. 6

West Invites East to  
Dinner, a review p. 8

Clay in Hawaii p. 10

Unclassifieds p. 11

Workshops p. 11 & 12

# Newsletter

October, 1997

## Women on Fire

On August 16th, 1997, twenty four women ranging in age from twenty two to eighty two met at the Tozan kiln site at Malaspina University College in Nanaimo, BC. We were there to fire the Anagama kiln built by Dr. Yukio Yamamoto. This kiln is dedicated to Yukio's granddaughter, killed in the earthquake that devastated Kobe, Japan in 1995; we wanted to honour her spirit with this special firing.

Women travelled from Taiwan, San Francisco, New York and from all across Canada (including several BC potters) to fire with renowned Minnesota potter, Linda Christianson. At her own home, Linda wood fires dishes in a Bourry-box kiln. Her extensive experience at building and firing wood kilns as well as her wonderful presence set the tone for an amazing experience for everyone.

After introductions, on a hot and sunny Saturday, Linda began with a discussion on glazing options, wadding and tumble stacking. We eagerly set to it. It soon became apparent that the concern of not having enough pots to fill the kiln was replaced with "how are we going to fit them all in?". The first day concluded with a slide presentation of Linda's work which gave us all a real sense of the possibilities open to us through wood firing.

Day two saw everyone working on specific jobs necessary to get the kiln firing - cleaning and preparing shelves, splitting and stacking our wood supply, hosing down the site and surrounding trees with water, wadding and tumble-stacking pieces. We blessed the kiln and started the fire.

Linda Christianson eyes a tea-bowl



## Editor's Notes

\*\*\*I desperately need articles and clay news from you. Witness the emphasis on pictures in this month's edition. The people I usually cajole into writing are getting a little surly under the burden. So send, drop off or email your thoughts and facts on clay. Please!

\*\*\*The article on monkeys as art makers (see page three) was pretty interesting to me. Is this a door into the first artists in our species? I wish I knew if the monkeys had patterns that they repeated and if they were more pleased by some decorations than others. Was there any evidence of colour choice or preference? And is there a Leonardo of Monkeydom, out in the jungle somewhere, too busy hunting for food and avoiding leopards to make art? Or is art a by product of simian boredom? Is it a response to the sterile cages of the monkey's imprisonment?

These questions make me think of the women of Afghanistan, cruelly restricted in the name of Islam (as interpreted by the ruling Taliban). These women are caged in their heavy robes and veils, allowed outside only to purchase food, forbidden to talk to any male who is not family, nor are they permitted work or education. The widows, of whom there are many after two decades of war, suffer particularly hard under these insane strictures. And do the caged women of Afghanistan make art?

Do the designs for their carpets become especially brilliant when rigid fundamentalism jails them? Are the exquisitely designed tiles that covered the walls of Persian palaces a result of captive imaginations?

We all know how much easier it is to buckle down to the clay on a day when rain holds us a temporary prisoner. We have the great literature that came out of the Soviet gulags. If the body is chained, the mind seeks freedom. Perhaps the women beaten by their mullahs for wearing white socks (sexually enticing, you know) may become far more dangerous thinkers than they ever were when they walked freely.

\*\*\* Art & Science are two diametrically opposed fields of study today. But only one hundred years ago, they mixed freely. The scientists of the nineteenth century were also artists, the ability to draw a part of their recording lexicon. I was flipping through a biography on Charles Darwin and there was a photograph of him lecturing to his students. A beautiful and accurate drawing of a gorilla skull was visible on the chalk board behind him. The drawing contained both information and spirit.

Go back a few hundred years more, and you see that many artists dipped, at the very least, a toe into the pool of science. Bernini, a sculptor, designed much of

the vatican, overseeing the construction, having an intimate knowledge of his materials. Painters had to know the science of mixing pigments, as well as geology and anatomy. Later, early machines of the industrial age had a quality of art to them. My parents have a typewriter built in the 1890's. It still works, I've typed letters and resumes on it. The keyboard is high, each key a piece of black ebony with an ivory inlay for the letter. Doric columns wreathed with gold ivy support the keyboard. This is an artful machine. If you live in old house, look at your radiators; buried beneath the layers of paint you can see the ornate floral patterns that were the pride of the manufacturer.

Art today often seems suspicious of any object that is well made. It equates busy hands with a lazy mind. The social position of the blue-collar worker, a maker of objects, is nowhere near as prestigious as that of a lawyer, a worker in ideas. Craft often occupies the same position as the blue-collar worker. We are, if you read C magazine or Art in America, the useful, likeable, but dimmer cousins of the pure art producers. Naturally, I disagree with this attitude. But what the hell, we have a lot more fun and pleasure in producing our work. And the older I get, the more important that seems.

Karen Opas

## Potter's Guild of B.C. Newsletter Website: [www.margaretdesign.com/pguild/](http://www.margaretdesign.com/pguild/)

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the 2nd Wednesday of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer  
Gallery Assistants: Julia Maika, Christina Loch, Melanie Corbin, Monica Brisson-Arce

### 1997 Membership Fees (Based on Calendar Year):

- Individual: \$40
- Seniors/Full time Students: \$25
- Institutions/ Groups / Corporations: \$80
- Family or Studio (max. 4 persons): \$55

### Advertising Rates (not including GST):

- Full Page: \$130 1/2 page: \$65
- 1/4 Page: \$40 Business Card Size \$25

### Unclassified Rates (not including GST)

- Members: FREE
- Nonmembers: 3 lines \$8 each additional line: \$2

Board of Directors: President: Ron Vallis; Vice President: Les Crimp; Treasurer: Janet Turpin; Secretary: Gillian McMillan;  
Directors: John Cloutier, Linda Doherty, Fay Hickey, Debra Sloan, Deborah Tibbel, Laura van der Linde, Frank Turco, June MacDonald

Email: [bcpguild@intouch.bc.ca](mailto:bcpguild@intouch.bc.ca)



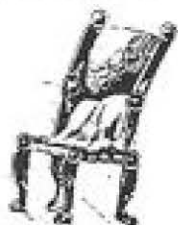
## Corner Chair

As I write this John Cloutier will be cooking up a feast for "From the Oven to the Kiln". Thanks to all who generously donated plates to this event. And many thanks to John for his efforts above and beyond the call of duty. Funds raised by this event will go to the NorthWest Ceramic Foundation and are to be dedicated to reestablishing our scholarship program.

Responsibility for organizing *Lottery for Pottery '98* has now been formally handed over to the Foundation board. Planning has begun, and a much larger event is envisaged. Money raised by this event is still to go to the book project. It was good to hear from Lesley Lloyd and learn something about the Cariboo Potters' Guild. We would love to hear from other groups around the province on a regular basis. What are you doing, what events have you got planned? The newsletter is a great forum for dialogue about clay matters of any ilk.

Those who have had an opportunity to see Walter Dexter's show in the gallery exhibition space will, I'm sure, be as impressed as I was with the quality of this show. A fresh breath of Modernism in the post-modern world. Great work, Walter.

Ron Vallis



## Clay '98 Update

Dates for our exhibition at the Vancouver Community Art Council Gallery have been confirmed. We will have the main floor from March 24 - April 18, 1998. This will be a juried show with no theme (your best work). Jurying will be by slides. Submission details will be announced in the next newsletter.

### In Case of a Mail Strike

The Newsletter will be available for pick-up by members at the Gallery. We also post it on the Internet, with workshop and unclassifieds intact.

We will mail back-issues with the first newsletter mailout after the strike.

## Board Meeting Minutes

Held July 10th, 1997

Present: John, Debra, June, Tam, Linda, Gillian, Les, Jane, Ron, Deborah, Frank

- Minutes of previous meeting accepted
- Jane reported on Guild PNE display
- Frank asked how to increase sales, discussion followed.
- Tam was present on behalf of NorthWest Ceramics Foundation. Discussion on objectives of foundation and guild, noting similarities.
- Ron Vallis became president for next year, Janet was elected treasurer, Gillian as secretary, Les became vice-president
- Deborah and Linda are working on book.
- Gillian reports on success of John Leach workshop, suggests Svend Bayer for spring of 98.
- Exhibition at Arts Council Gallery discussed.
- Karen to be requested to ask for general membership to come on committees in the newsletter.

-Meetings to be held on the last Thursday of each month, Sept. - June incl. All welcome to attend.

## Monkey Art

Monkeys have exhibited an artistic streak in captivity at a Maryland research facility, the New Scientist magazine reports. Ten capuchin monkeys were given clay spheres, stones, paint and leaves as raw materials, and then spent up to 30 minutes reshaping the clay with their hands and decorating it with paint and leaves. "They take great care. They were very focused when they were making them," said Gregory Westergaard from the National Institute of Health Animal Center. Captivity may have awakened the animals creativity, since they did not have to spend time looking for food or evading predators. "Art doesn't happen unless you are smart, and I think such expressions are the inevitable consequence of an intelligent but restless mind," said Westergaard.

From the Seattle Times, August 29, 1997 via the Washington Potters Association.

## Tozan Society Japanese Dinner Fund-Raiser

The Tozan Cultural Society will be hosting a fund-raising Japanese dinner on February 7, 1998 in Nanaimo and are looking for donations of dinnerware for the occasion. Artists who participate will be issued a tax receipt if they wish, and may also send along a business card to be included with their place setting.

We request that all place settings follow certain guidelines and that they:

- \*have at least a \$100 value
- \*be made to fit within a 12" x 20" O-ban wood presentation tray (supplied)
- \*not be stacking

Each place setting should include:

- 1) a soup bowl (preferably with a lid that can be used as a sauce dish).
- 2) a 6" - 8" plate for Tempura and Salad
- 3) a 5" - 7" plate for Sushi
- 4) a small sized cup with no handle
- 5) a small dish for Soya sauce

Optional pieces you can include are:

- \*chopstick holder
- \*pickle dish
- \*Sake cup (very small, shot glass size)

All place setting donations are due by January 10, 1998 and arrangements for pick-up can be made by phoning either Cathi Jefferson at 929-9175 or Yi Wei Wang at 922 - 0556.

Original shape variations are encouraged!

If you are interested in attending this event call Cathi at 929 -9175 for tickets.



Thank you for supporting the Tozan Cultural Society.

## Walter Dexter - A Review

Large coloured rectangular surfaces of clay, not canvas, deal with the formal elements of painting. Outrageous colours normally used as small accents in painting become large fields of sometimes raw, sometimes seductive, surface treatments. Everywhere textures radiate in electric hues drawing me closer, inviting inspection, then startling me with their dryness or sand paper quality.

Unlike painting, these works are not "hangable" and are not limited to a frontal view. They contend with gravity and insist on stable surfaces, plinths, tables or floors. They have no front or backs, as colour and texture encircle the forms, each attribute animating the other.

I'm greeted by wonderfully coloured textures trowelled on like honey on toast with their "stickiness" played in for the joy of it. Shallow depths of the flatter forms curtails my need to separate the objects into fronts, backs, sides or tops. Rounded shoulders and squared bottoms on these bottle forms causes a fascinating floating effect to the colour field.

Obvious technical skills in glazes and form building do not overpower these lovingly made works and I can vicariously experience the joy of their creation. Walter creates such tension between the two traditional worlds of painting and sculpture that classification of his work becomes difficult. These are not painted sculpture, but rather, for me, they are sculpted colour!

The elusive, temporal nature of his efforts coupled with his courageous use of colour and form distinguish him as an outstanding artist in our time.

He continues to push beyond his own expectations and we are thus shown what is possible.

Don Hutchinson.

## John Leach's Pottery at Muchelney

Throwing	Firing the Wood Kiln	Unloading
Raw clay	Sparks fly	Days later
Pushed and coaxed	Ash falls	The uneasy
Weighed, pummelled	Sweat and heat mingle	Prising apart
Squeezed, delved into	Skin glistens	Expectation
Thrown again	A firm bank of fire	Like opening
Cajoled into shape	Feeding the chamber	An Egyptian tomb
Wet, the steady flow	Shed's shadows	Oddity confirmed
Between canny fingers	Hemmed in behind bricks	Felt and admired
Revolving	The flame's pulse	Succulent curve
Mug, jug	A healthy glow	Watching
Pot and flagon	Bursts and erupts	The master's eye
Dish, plate	The beast alive	Held in the hand
Vase and cup	The Dragon's tongue	Moored like a barge
Roundness secured	Devouring all before it	The quayside
Form levelled	Wicked dance	Customs inspection
And evening	Shapely cargo	The trestle table
Eye's grasp	Red, orange, yellow	A wharf
Pedalling the wheel	Incandescent white	Heat lingering
Powering the shelves	Volcanic and tempestuous	As if somehow
A silent army	Voyage of heat	We have witnessed
Chinese warriors	Flames' harvest	A miracle
Wait for the kiln.	Glaze begins to drip.	The first rising of bread.

James Crowden from: *In Time of Flood: The Somerset Levels*



## Guild News

It suddenly seems such a short time between newsletters again, when I'm forced to put pen to paper, after the reprieve of the summer! Actually, this issue is a little bit hot on the heels of September's issue, as that one was delayed by a week. We are, now, back on track!

As we quickly descend into the darker days of fall and winter, and the end of the year, it seems to be a timely opportunity to remind you, our members, that submissions to the newsletter are always welcome (what better way to whittle away your evening in front of the fire?!). Last month, *30 Years in the Cariboo* was submitted by Lesley Lloyd, informing the rest of us about the anniversary celebrations of the Cariboo Potters' Guild. This newsletter is a forum for the geographically spread out membership of the BC Potters' Guild to 'get together', share ideas, and, lets face it, toot your own horn! So, thanks to Lesley for the beginnings of what will hopefully become regular articles from around the province. Let's finish off 1997 with a full and juicy newsletter! Submissions are welcome by mail, fax or email!

The fundraising dinner held on September 20th at the Delta Pacific Hotel certainly kicked off the education/scholarship fund with a bang. Final tallies aren't in yet but it looks like we're about \$3000 closer to the goal of establishing an endowment fund, to be administered by the North-West Ceramics Foundation. John Cloutier, Wolfgang Leske (chef at the Delta Pacific), and the Team Canada Chefs created an outstanding meal for the 80+ people who attended. Congratulations and thank you!!! Big thanks are also due to the thirty-eight members who donated more than 100 plates for the event - your support is very much appreciated!!! Tax receipts will be issued shortly - if you haven't let us know the value of your donations, please call 669-5645 asap.

As the Guild has had many new members join over the past several months, and to remind our continuing members, the Potters' Guild of BC has a group insurance plan with Mutual of Omaha for disability, life, dental, extended health care and other types of insurance. Please contact the Guild office if you would like to receive an information pamphlet. Please keep in mind

that insurance is assessed on an individual basis.

## Gallery News

The Gallery Committee has finally been able to contact all submittees of the exhibition proposals received in early August. While only nine spaces are available each year with the current structure, twenty proposals were received - an overwhelming number!!! Only three years ago when the application process was initiated, six proposals were eked out to create a full year of exhibits! What great feedback on how the exhibit space in the Gallery fulfills a need for the clay community! Getting back to this year, there are still several artists who have yet to confirm the timing of their exhibit - the complete list will be published in an upcoming issue of the newsletter. But, be forewarned, it's going to be an exciting year!

Don Hutchinson has kindly written an insightful review of Walter Dexter's show for the newsletter. I know that many members were able to come to the opening or drop in later, and I'm only sorry that Walter's exhibit seems to have been here for such a short time. And although a review is published at the end of the exhibit, it is actually something that should be done every month - if someone is out there who is itching to put some critical thoughts on paper, please don't be shy....

As with the constant changing of the seasons, the Gallery exhibit space will be re-created next week with Margaret Hsu's exhibit, *Searching*. The opening reception for Margaret will be on Thursday, October 2nd from 6 - 8pm.

## Gallery Openings

Thursday, October 2 (6 - 8pm)  
Margaret Hsu  
*Searching*  
October 2, November 2

Thursday, November 6 (6 - 8pm)  
Kinichi Shigeno  
*Levitation*  
November 6 - 30

Thursday, December 4 (6 - 8pm)  
*Stems, Steins & Servers*  
December 4 - January 4

And, don't forget about Kinichi Shigeno's exhibit, *Levitation*, opening November 6th.

October's feature artist of the month has had a last minute change - Karen Opas, who was scheduled earlier in the year but was unable to have work due to her kiln having it in for her (what she ever did to it we'll never know...), is able to replace Gunilla Ekberg, who unfortunately was unable to retain her spot.

Feature artist spaces for 1998 are starting to fill up so please call me asap to reserve the month of your choice. This is an opportunity for non-juried members of the Guild to display and sell their work in the Gallery.

Gallery sales for September so far have been slightly less than expected with six days to go, we are 10% down from last September's sales. Overall, the year to date sales increased marginally.

Jane Matthews

## Gallery of BC Ceramics - Upcoming Submission Deadlines

### October 15 - Deadline for next Jury Session

Submission to include: 6 pieces of work (of the same body of work), typewritten biography/artist statement, resume/cv, typed and numbered list of pieces with information about the pieces and retail pricing. Non-refundable jury fee: \$25 + GST = \$26.75

### November 21 - Stems, Steins & Servers (Please RSVP by this date)

This exhibit is open to all members of the Potters' Guild to submit their goblets, beer steins, jugs, pitchers, trays, etc. Work should be here by December 1st at the very latest! Please call Jane (669-5645) regarding inventory lists and tagging/coding work.



## Women On Fire, Cont.

Some not-so-sleepy people stayed up to gently warm up the kiln while the rest of us drifted off to sleep. By 3:00 p.m. the fire had been coaxed into the kiln; four stoking teams were organized into six hour shifts for the first twenty four hours, then four hour shifts. We were underway!

A rhythm of front stoking with three pieces of split wood, stoking through the mouse holes, and "hobby" side-stoking with thin strips of wood bought the front of the kiln to cone 10 in forty eight hours. Two hours later, the middle of the kiln had reached cone 10 as well. Over the next 23 hours, we changed our stoking patterns to encourage colour and ash deposits, meanwhile trying to keep cone 11 from falling. Seventy-one hours into the firing, those of us on shift were awakened to put our last piece of wood into the kiln and celebrate the end of a wonderful, energizing experience.

As the kiln cooled some of us returned home, while others took advantage of the

time to explore different parts of BC. On Tuesday, August 26th, accompanied by real BC liquid sunshine, we reunited and paid tribute to the kiln and our firing. The much anticipated unloading revealed treasures! The gentle energy and harmony that fuelled the kiln throughout the fire rewarded us with over 800 incredible pieces, displaying various hues and lots of ash deposits.

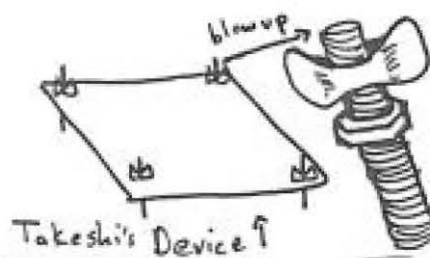
Supportive Tozan members arrived to see the pots, discuss the firing, and share in the closing ceremony. We are so fortunate to have these kilns that enable us to come together as a community and have such wonderful experiences. Thanks to all involved -and as Linda would say, "Couldn't have been better". It was perfect. "Ho!"

Heather Cairns and Cathi Jefferson

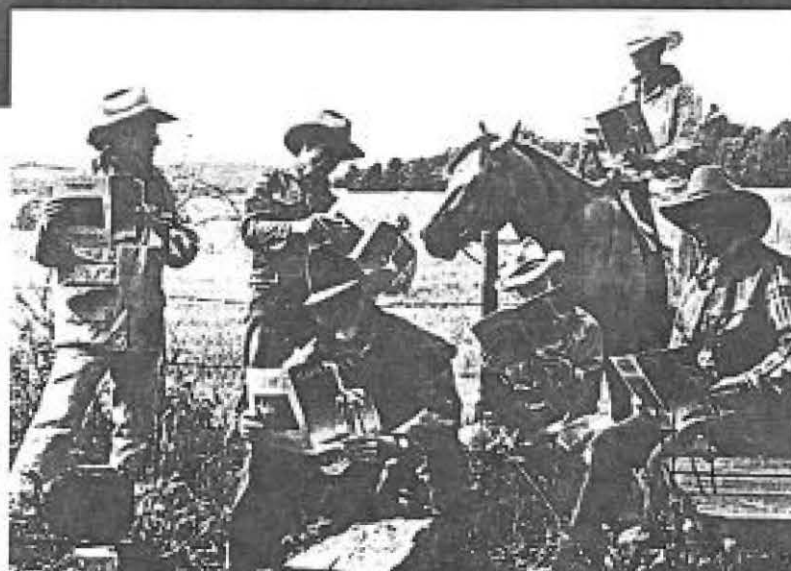
## Techno Tips:

### Takeshi Yasuda's Amazing Coil Device

Are your coils lumpy or square? Takeshi's amazing device will eliminate your troubles. You need a piece of good quality, straight board, about 6" wide and as long as you like your coils to be. You also need four headless screws with 4 nut/washers and four butterfly heads. Drill four holes, put the screws through and adjust the board to the height you want your coils to be thick. form a rough coil and then put it under the board and start rolling. Voila, perfect, consistent thickness coils every time!



## Good Looks...Great Read!



*Why, even cowpokes out on the range stop what they're doing when **contact** rolls around. They like the quality of imagery and intelligent writing about every aspect of ceramics they find on those pages.*

*You will, too.*

# contact

CERAMICS FROM A CANADIAN PERSPECTIVE

Canadian Subscribers: Cdn \$30 + \$2.10 gst  
U.S. & International: 1 year US\$33  
8601 Warden Avenue, Box 56599  
Markham, ON L3R 0M6

Visa or MasterCard accepted

1 (800) 315-0857 or 1 905 477-9416 or reach us at <http://www.cadvision.com/ceramics>



## Fall Sale

continued through October....

### Laguna Clays:

Raku ...13.33  
Industrial Raku ...13.47  
EM 210 ...14.50  
EM 215 ...13.26  
B Mix: Cone 5-6 ...16.20  
Calico ...14.40  
Dover White ...16.90  
B Mix ...15.78  
B Mix with sand ...15.50  
Death Valley Red ...13.61  
Danish White ...15.36  
Danish White-sand ...14.80  
Kai Porcelain ...17.46  
Kenji Porcelain ...17.67  
Rod's Bod ...14.50  
Big Pot ...15.10  
WSO ...15.33

### Seattle Clays:

Raku ...14.33  
LF 06 White ...15.08  
Red Art Terracotta ...15.78  
Dove porcelain ...17.34  
Awaji porcelain ...17.23  
Midnight Black ...27.16  
Alpine White ...15.73  
Vaschon White ...14.25  
Kenzan porcelain ...17.47  
Kutani porcelain ...17.69  
Scott ...15.32  
Mt. Baker White ...17.33  
Turner Porcelain ...17.67  
Columbia White ...14.07  
Willamette White ...14.42

### 10% off on:

..Skutt kilns  
..Giffin Grips  
..Laguna Banding  
Wheels

You get the sale price  
no matter how many  
boxes of clay you  
purchase.

All other Laguna, Seattle, &  
Tacoma clays are available at  
sale prices during this sale.  
Inquire for pricing.

### Tacoma Clays:

Darcy's RedArt with MICA ...17.50  
Darcy's Redart-no mica ...17.50

Bagged Materials: 50 lb. bags  
Gerstley Borate .....23.95  
Frit 3124 .....59.00  
Frit 3134 .....65.00  
Superpax .....112.50

Greenbarn:  
9548 - 192 Street,  
Surrey, B.C. V4N 3R9  
Phone: 604-888-3411  
Fax: 604-888-4247  
Hours:  
Monday - Friday 9-5  
Saturdays 9-1

Tin oxide .....4.50 - 100 gr.  
.....19.00 - 500 gr.  
.....77.50 - 2 kg.  
Cobalt Oxide .....15.25 - 100 gr.  
.....70.00 - 500 gr.  
Cobalt Carb. ....12.50 - 100 gr.  
.....50.00 - 500 gr.

## "West Invites East to Dinner"

By the time you read this, Cathi Jefferson's exhibition at Circle Craft will be gone. Judging from the number of red dots, there will be many fortunate people sitting down for some lovely meals. With the exception of a few vases, all the pieces displayed were designed to showcase food and drink. Over the years, I've seen Cathi do small sets of creamers and sugar pots on trays, as well as soy sauce holders on clay servers. It was wonderful to see how well she rose to the challenge of her theme. She explored myriad possibilities and took some risks. Very successfully, I must add.

The show was mounted against two walls, one painted a deep, almost bloody, terra cotta and the other in robin's egg celadon. The rich, golden-orange of the salt glaze stood out to advantage against the walls. Some sets were displayed on tables and shelves crafted by Lloyd Arntzen, who works in rustic alder, yellow cedar, scotch pine, black walnut and laurel. The warm finish of the wood enhanced the surface of the pots, rather than blending into them. It was all too easy to imagine these dinner sets living in my own home!

I counted at least eight different decorative motifs, some of which wittily played off the shape of the serving vessels. A honey comb pattern saw plates in the same shape as an individual bee cell. A beautiful, fluidly brushed design of wheat stalks had twenty-four pieces that assembled into the shape of stem of wheat. A large fern leaf had been pressed into a slab that was then cut into five plates, each combining to make a greater whole.



Of all the "concrete" pottery, I personally found a twelve piece water lily dining set for four to be the most successful. The assemblage of components into a lily blossom was stunning. Individual plates and sauce bowls were painted with lily pads and blossoms. Four lovely tea or sake cups, along with an assortment of chopstick holders, completed the set. The outlines of a mirage-like sushi dinner seemed to shimmer in the forms.

The work in this show is a combination of slab building and throwing. The serving plates and trays are all slabs, fairly thin but, due to firing temperature, sturdy enough to survive use. The slabs are lively, with hints of process left in them. The thrown forms are usually altered, cut and then paddled into squared off or triangular forms. This is a very effective way to maintain a visual continuity between the thrown tea bowls and slab plates. God is in the details, somebody once said, and it was the small touches, like the cornered, cut-away foot on a thrown triangular teapot, that make these pots so outstanding.



The work was fired in the kiln that Cathi finished building just over a year ago (check out the summer 96 issue of Contact magazine for the story of that epic). It is a salt, gas-fired, downdraft car kiln. For painting her designs, she uses a ball clay terra sigillata with a brown stain in it. Flat surfaces are given a light spray of Andrew's cone 10 luster glaze. This adds to the surface depth and also helps the pots in the center of the kiln, which don't get as much salt interaction as the pots on the edges. The bottom of the kiln fires a bit cooler, so pots placed there tend to have a more matte quality.

I swore I wouldn't make this a puff piece. Really, the only reason that there are any

criticisms is because of the overall excellence of the show. I found that the formality of some shapes contrasted a little too strongly with the ease of the surface treatment. The geometric wheat stalk composition was probably the most notable example of this. The fern place setting could have used some of the melding of image and form that the water lily and honeycomb sets had. A poppy leaf motif on a set of bowls seemed a little flat and stiff. Perhaps if the painting had been done with a very thin slip or oxide, the revealed brush-strokes would have livened it up a bit?

The design that Cathi modelled after a paper money plant is, I think, the strongest. It was used on many objects in the show, looking particularly exceptional on a tall, slender, squared-off tower of a tea pot. This decoration reminded me of art nouveau motifs, which originated, fittingly enough, in Western interpretations of Japanese wood-block prints.

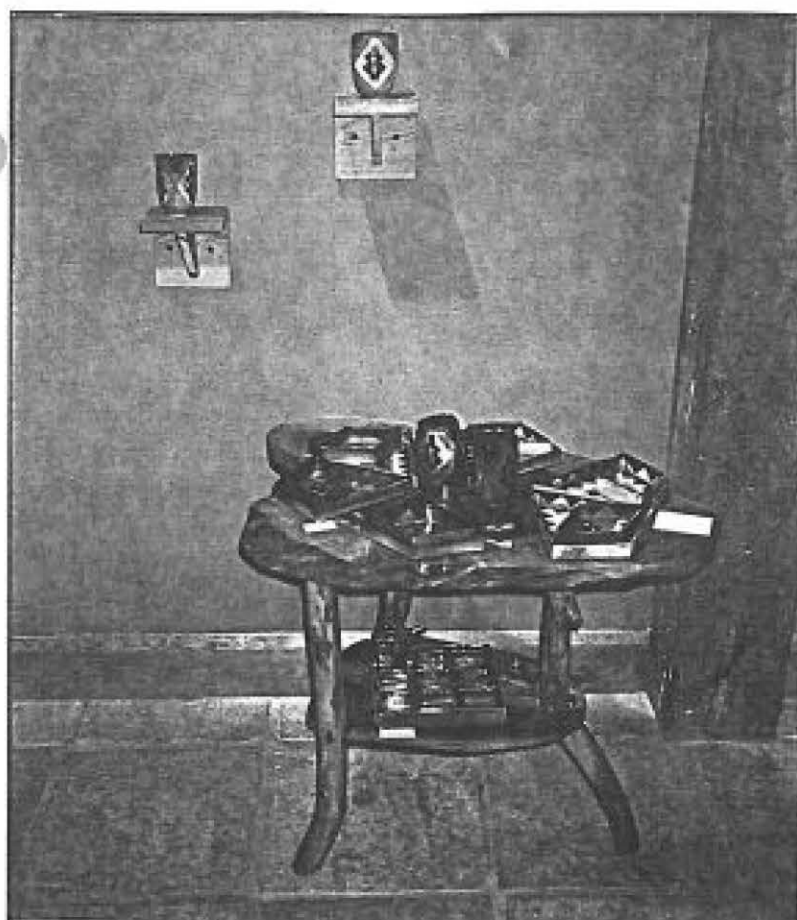
I keep remembering gems like the paper money fan set, triangular plates with a delicate shimmer of glaze and lacy brush work that declared elegance. There were round boxes: thrown and lidded squat cylinders, with slab built condiment holders nestled inside. The outside of each box was plain, but the raised remnant of the throwing spiral broke with a pale emphasis on the deep, rich orange salt glaze. There was a soya pot, incredibly jaunty with a lid shaped like a Chinese peasant's hat and a naughty spout. This pot was so animated that I wouldn't be surprised to see it taking a stroll.

As you can tell, I loved this show. I kept imagining all the good dinners that will be made better by these place settings and serving dishes. This work perfectly demonstrates the function as art.

Karen Opas-







Cathi Jefferson's Kilim Set. Photo Paul Yard



Women's Anagama Firing. Photo Jessica Wang

**Aftosa**  
**Amaco**  
**Axner**  
**Bailey**  
**Brent**  
**Cone Art Kilns**  
**Imco Clay**  
**Kemper Tools**  
**Laguna**  
**North Star**  
**Orton Cones**  
**Pacifica Wheels**  
**Seattle Clays**  
**Shimpo**  
**Soldner Mixers**  
**Venco Pugmills**

**You work in clay...**  
***We have what you need***

Clay, Raw Materials, Glazes, Tools, Equipment

...and our **PRICES** are  
**FANTASTIC**

**the POTTERY**  
**Warehouse**

*Now open on Vancouver Island*

**2071 S. Wellington Rd. RR#4 Nanaimo, BC V9R 5X9 PH.250-716-9966**  
 On the service road next to the Trans Canada Highway - South end Nanaimo

## Hui No'eau Visual Arts Centre

In Fall, a Vancouverites thoughts often turn towards Hawaii. And if you are indeed booking a trip there, in anticipation of the acute depression that two months of solid rain can bring about, you may want to check out Hui No'eau. The arts centre is located on the upcountry Maui estate on Kaluanui, Maui. They offer a variety of courses, including clay.

1997 included a course on ancient pottery making and primitive firing. Students used millennia old methods from around the globe. With their hands, they coiled, pinched, burnished to a lustrous finish and then learned firing methods that could be done in your own back yard (if your neighbours weren't nosy). Jennifer Owen, the instructor, was skilled in sawdust, saggar and pit firings. The fee for six weeks of instruction was a reasonable \$140 US.

There were also shorter workshops in Basket making, Printmaking, Paper making

and more. These two day workshops are held at different times throughout the year.

The Hui No'eau has a visiting artist program as well. Last winter saw Walter Ostrom give a workshop on contemporary earthenware in a historical context. He combined demonstration and hands-on work for participants. He revealed his off-round throwing techniques, slip applications and majolica glaze. Students brought in examples and photographs of their work to be critiqued. He also gave a wonderful slide show, including those from his semester as guest professor at the University of Jingdeshen in Mainland China.

A few days after Walter's workshop, Warren MacKenzie stepped up to the wheel. Warren apprenticed with Bernard Leach in St. Ives and was head of the Ceramics Department at the University of Minnesota for many years. He lives and works at his pottery on a farm near Stillwater, Minnesota. He is a leading spokesperson for the functional potter.

Warren MacKenzie's workshop emphasized form and surface of thrown work. He experimented with the creation of new surfaces to complement the form. He explores the "handwriting" of the potter as an extension of his or her personality. Questions about what brings a pot to life such as gesture, decoration, surfaces, and distortion were discussed.

The Center itself is a historic mansion, built by one of the pineapple barons at the turn of century. If you are interested in doing a bit more than hanging by the pool side on your winter getaway, you can find out what's on at Hui No'eau by writing to:

Hui No'eau Visual Arts Centre,  
2841 Baldwin Avenue, Makawao, Hawaii,  
96768  
or call (808)572 - 6560 or fax (808) 572 -  
2750. Aloha!

Les Crimp, our vice-president, visited the Centre and sent in the information on it.

# ART À LA CARTE

Be a part of  
The Art Map of British Columbia.

Option Art is producing a map with listings  
of studios, galleries and museums  
from all regions of British Columbia.  
Take advantage of a great way to advertise.

For more information call toll-free: 1-888-5-ART-MAP

OPTION  
**ART**  
www.option-art.ca

### Wanted: Potter In Residence by the Arrowsmith Potter's Guild

The Guild is looking for qualified potter who is looking for a good studio situation. The studio is in a historic railway station and provides the successful applicant with wheels, kilns, glazes, glaze room, etc. You will be working with a highly motivated group of members who are amateur to semi-professional potters.

#### Qualifications Needed:

- Studio experience 9up to 3 years, if possible)
- Pottery class teaching experience
- Organizational skills
- Resume and brief biography
- slides, photos and samples of your work
- Good people skills
- Ability to clearly communicate all principals necessary to produce good pottery.

#### Other:

- Position is five days per week, involves opening and closing of studio from Monday to Friday.
- Potter can sell own wares from studio or other outlets
- Remuneration for instruction at an hourly rate.

Please forward you resume and questions to:  
The Arrowsmith Potter's Guild (At the Station)  
600 Alberni Highway, Parksville, BC V9P 1J9

## Unclassifieds

### **Wanted:**

Used Shimo Wheel, Please Contact Winnie at 737 - 8186.

### **Studio Moving Sale:**

Oct 5 - 9, 12 - 5 pm at 425 W. 5th Ave., Vancouver. Studio table, kiln (5 months old, 7 cu. ft.), etc. for sale. Call Simon Ho at 876 - 8951.

### **Studio Closing Sale:**

Bernard de Aguiar is closing his studio after 29 years. Included for sale is a propane fired kiln, insulated bricks inside, hard-fire bricks outside and chimney. Includes four burners, cones (9 - 11), bats, carborundum shelves, some materials. You dismantle. \$2000 firm. Lots of other things for sale. Contact Bernard at (250) 335 - 2430, West Carmichael Rd., 3 - 2, Hornby Island.

### **For Sale:**

55 cu. ft. arched gas kiln, c/w angle & channel iron frame. Full size 9' x 5' x 9'. Approx. weight 1 1/2 tons. Inside size 68" x 40" x 50". Approx. 3500 firebrick, 700 hardbrick. Extras: valves, pipe, 2 propane torches and chimney. Price \$2500. Call (250) 838 - 7060.

### **For Sale:**

24 x 24 x 1 inch silicon carbide shelves. Mike Jay, Santa Fe, (562) 802 - 2463.

### **Mary Fox Pottery Annual Studio Sale:**

Saturday, Nov. 8, 11 am - 5 pm  
Sunday, Nov. 9, 1 pm - 5 pm.  
New work and some old favourites.  
321 - 3rd Ave., LADYSMITH. Call (250) 245 - 3778.  
This years special feature is a wine tasting presented by Academy Wine & Spirits.

### **Wanted:**

Used cone 10 electric test kiln. Call Mary Fox at (250) 245 - 3778.

### **For Sale:**

Hand fabricated ironware including trivets, bowl stands, plate and bowl racks, custom orders welcome. Catalogue available. Contact Roy & Jean at R & J Enterprises, Comp 3, Site 14, RR#1, Princeton, BC, V0X 1W0 or call (250) 295 - 0085.

### **Apprenticeship Wanted:**

3 years experience throwing and firing. Familiar with all types of kilns. Preference to wood fire. 2 years as studio technician, kiln building experience. Leave message for Andrew at (604) 984 - 6288.

### **The West End Potter's Club**

is accepting resumes for a Studio Manager's post. People who sent resumes for the back-up position will be considered for this one. Forward letters of interest to: The West End Potters' Club Executive, West End Community Centre, 870 Denman St., Vancouver, BC V6G 2L8. Do not call or fax Community Centre.

## Calls For Entry

**Community Arts Council of Vancouver** seeks work for their Holiday Season craft sale. Send SASE or pick up jury form from: The Community Arts Council of Vancouver, 837 Davie St., Vancouver, BC, V6Z 1B7. Call (604) 683 - 4358 or fax (604) 683 - 4394.

**Entry deadline:** Oct. 4, 1997

**Lark Books** seeks entries for upcoming book. Contact Ceramics competition, Lark Books, 50 College St., Asheville, NC, 28801 USA

**Entry Deadline:** Nov. 10, 1997

### **Fletcher Challenge Ceramics Award**

invites entries. The sole judge is a ceramist of international standing whose identity is not made public till after finalists are selected. First prize is NZ \$ 15,000. All styles of work are accepted for entry, including mixed media that is essentially ceramic. Entry form and rules can be picked up at BC Potters Guild office.

**Entry Deadline:** Dec. 1, 1997.

### **8th Biennale Nationale de Ceramique**

invites all Canadian clay artists to submit sculpture or installations that explore the theme "Espace terre". For an entry form tel: (819) 691 - 0829, fax: (819) 374 - 1758 or Email:

galerie\_art.duparc@tr.cgocable.ca  
**Entry Deadline:** February 21, 1998

## Workshops

**New Round House Pottery Studio** opens to the public Oct. 4 from 9am - 5pm on Saturday & Sundays. This season there is low fire clay only. Four hour time studio time blocks cost \$5 for those enrolled in classes, \$10 for others. The studio has 8 new shimo wheels & 2 kilns.

### **This term classes include:**

Intro Pottery; Oct. 7 - Dec. 16, Tuesdays 6:30 - 9:30, Instructor Sue Griesse. \$106  
Balcony Planters; Oct. 1 - Nov. 5, Weds. 6:30 - 9:30. Instructor Bill Rennie. \$70  
Tile Decoration; Nov. 19 & 26, Weds. 6:30 - 9:30, Instr. Cyndy Chweles. \$35  
Intro Hand-Building; Oct. 2 - Dec. 4, Thurs. 6:30 - 9:30, Instr. S. Kesku. \$100

All classes include glazing & firing.  
Contact 181 Roundhouse Mews, Van. (604) 713 - 1800.

### **Raku Workshop with Sandra Dolph**

October 18 & 19, from 9:30 am - 4 pm  
Cost is \$138, includes lunch both days. Students will bring 6 to 8 bisqued pots made from raku clay, size limit of 10" high. Instruction on raku process, kiln construction, safety considerations & post-firing techniques. Throwing demonstrations on large, stretched vessels will also be given. Contact Sandy Dolph, Cedar Grove Pottery, RR#2, Galiano Island, BC, Canada, V0N 1P0 or tel. (250) 539-5814.

### **Shadbolt Centre for the Arts:**

**Design & composition:** A hand-building demonstration by Laurie Rolland. \$32.10  
October 19, 10:30 - 4:30

**China: A Slide Presentation** with Takako Suzuki. Admittance by donation.  
October 17, 7:00 - 8:30

**Mosaic Workshop** with John Givens. Make beautiful, durable mosaics. \$69.55  
November 8, 10:00 - 4:00.

Call (604) 291 - 6864 for more info.

**Workshops Cont.**





## Workshops, Cont.

**Paper Clay Workshop** with Jacqui Berglund. Sunday Nov. 2nd, 10 - 5 pm at Mudslinger Clay Studio. \$30. Call (604) 688 - CLAY for more info.

**Mexico 1997, San Miguel de Allende.** Limited space still available. December 4 - 18. Handbuilding instruction, ceramics group studio interchange, choose from photography, drawing, painting, batik, weaving, Spanish, field trips and more. \$1295 - \$1550 includes airfare, bus, room & board. contact Denys James, 182 Welbury Dr., Salt Spring island, BC, V8K 2L8. (250) 537 - 4906 phone/fax.

**Clay in the Baja, Mexico 1998.**  
February 2 - 6: **Colour on Clay and Clay as Canvas** with Jan Edwards.  
February 9 - 13: **Creating Pots to Raku** with Meira Mathison.  
February 16 - 20: **Raku Firing** with Steven Forbes-deSoule,  
February 23 - 27: **Inlaying coloured Clays** with Barbara Moffit.

All workshops are \$250 US/week, inexpensive accomodation available. Contact Pots and Paints, Wendy Neilson (250) 3890 -2231 or Meira Mathison (250) 727 - 9463.

**Svend Bayer Workshop:** The Potters' Guild of BC and the Shadbolt Centre for the Arts are hosting this noted English potter. Svend, who apprenticed with Michael Cardew over 25 years ago, specializes in large, wood-fired pottery. During the two day session he will lecture, give a slide show and demonstrate throwing and surface decorating techniques. March 7 & 8, 1998, 10:00 - 4:00. \$74.90 To register, contact the Shadbolt Centre for the Arts at (604) 291 - 6864.

### Port Moody Arts Centre Workshops:

**Tile Painting** with Gillian McMillan  
A hands-on workshop using coloured slips. Sunday, Nov. 2, 1:00 - 4:00 pm. \$16.05 plus supply fee of \$5 per tile.

Create your own fantasy Mask in Clay Release your inner beast! With B.W. Finley. Fee \$21.40 plus \$15 supply fee. Sunday, Oct. 19, 1:00 - 4:00 pm  
**Raku** - An introduction to raku firing with John Cloutier. Fee \$32.10 plus \$2 supply fee. Sunday, October 26, 10:00 - 4:00pm.

Call 469 - 4561 for details.

## Ongoing Workshops

Mudslinger Clay Studios welcomes new members to their drop-in studio in Gastown. **Membership fee is \$25 annually with a drop in fee of \$8 for 4 hours.** Call 688 - CLAY for information on hours and technical support.

The Port Moody Centre for the Arts offers "The Clay Studio Programme" a drop-in programme designed for people who have some experience in clay. Tuesday days and Wednesday evenings. Cost is \$30 for 5 sessions & volunteer time. Call 469 - 4561 for details.



**POTTERS  
GUILD  
of BRITISH  
COLUMBIA**

1359 Cartwright Street  
Granville Island  
Vancouver BC V6H 3R7  
Fax: (604) 669-5627  
Tel: (604) 669-5645

## Potters Guild of British Columbia 1997 Membership Application Form

☐ Yes, I want to become a member ☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

<input type="checkbox"/> Individual	\$40	<input type="checkbox"/> Senior	\$25
<input type="checkbox"/> Family/Studio (max. 4 persons)	\$55	<input type="checkbox"/> Institution or Group	\$80
<input type="checkbox"/> Student (full-time)	\$25	<input type="checkbox"/> Corporation	\$80

Name: \_\_\_\_\_

Mailing address: \_\_\_\_\_

\_\_\_\_\_ Postal Code: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_

I/we enclose \$ \_\_\_\_\_

Mail or deliver to:

Potters Guild of BC  
1359 Cartwright Street  
Vancouver, BC  
V6H 3R7

The membership is for the calendar year ending in December of 1997